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by twelve hundred members, paying annual dues of amounts varying according to membership classification."

This account concludes with a statement which we quote because it sums up in a few words an achievement full of vital interest to all who have at heart the welfare of museums. The work accomplished by the Trustees of the Toledo Museum and by Mr. George W. Stevens, its Director, is remarkable.

"Such, in brief, is the story of The

Toledo Museum of Art. It is a story full of interest to other communities desiring to possess such an institution, inasmuch as it was started without the incentive of a bequest, without a fund of any kind, and without municipal aid. It is an achievement of which Toledans can well feel proud, and one which should encourage other cities to do likewise, to the end that throughout our prosperous country the uplifting influence of the Fine Arts may be carried into the homes and hearts of the people."

JAPANESE COLOR PRINTS



TORII
KIYOMITSU
THE
ACTOR BANDO
HIKOSABURŌ

THE importance of the color prints designed by the Japanese artists of the Ukiyoé, or so-called Popular School, has long been recognized by a small but enthusiastic and steadily widening group of collectors. The general public, however, has had little opportunity of becoming familiar with the merit of these works. It is a pleasure, therefore, to announce the acquisition by the Museum, from the collection formed by the late Francis Lathrop of this city, of a hundred and sixty Ukiyoé prints, comprising characteristic works by all of the more eminent designers save four. Twenty-seven artists are represented, several of them by a single print only, and others by but two or three; and with the exception of Hiroshige, the largest number by one man is fifteen. From this enumeration it will be apparent that the selection embraces only a small part of what would be required for a comprehensive exhibit either of the school as a whole, or of the work of any

individual artist. It does, however, constitute the nucleus of a collection and among the one hundred and sixty prints are a number of exceptional rarity and beauty and others that are historically important. About fifty of these are now exhibited temporarily in Gallery 25.

Especially rare and highly prized by collectors and connoisseurs are the large sumi-yé, or ink prints by the pioneer artists of the school. Many of these prints were colored by hand. At first the predominant pigment used was tan (red lead), and from this the prints so colored were known as tan-yé. A little later a different color scheme came into vogue. For the tan, a fugitive but very beautiful red pigment known as beni was substituted; yellows and olives became the principal colors, and thin urushi (lac) was mixed with the pigments to give them brilliancy; while to heighten the effect still further, bronze powder was blown upon the paint while it was wet. These prints were known as urushi-yé or lacquer prints.

The Museum is fortunate in having secured several fine examples of these primitive works. By Hishikawa Moronobu, one of the greatest of the Ukiyoé masters, and the first one to make designs for wood block printing, there are three sumi-yé, one of which is unusually large and dates back to about 1675 or 1680. All three are in fine condition. Another of the early masters was Kiyonobu, the founder of the Torii line. He is represented by one large hand-colored print which was pub-

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TORII KIYOMITSU
A DAIMYO PROCESSION GAME

MR. J. PIERPONT MORGAN'S ART TREASURES AND THE MUSEUM

THE widespread publicity that has been given by the press to Mr. Morgan's transfer of his collections from the Victoria and Albert Museum in London to New York and the inferences drawn of his intentions toward our Metropolitan Museum call for some statement from his fellow-trustees in his absence, to distinguish fact from fiction, and to prevent public misunderstanding.

What we know is that for several years past Mr. Morgan has intended to assemble in his native country his works of art that have been lent to European museums, and that he has arranged to carry out this intention now as respects those in the Victoria and Albert and other European museums, by bringing them to New York. Arrangements have been made by the Metropolitan Museum to receive on storage all that he sends, and to display, at least temporarily, such of them as he may be willing to place on exhibition. They will be shown in several galleries

lished about 1695, one large and two small tan-yé, two fine ink prints of the 1700-1705 period, and a tall urushi-yé done about twenty years later. By his son Torii Kiyomasu, there are seven prints of especial interest which range in date from about 1700 to 1755 and include two large sumi-yé and two large tan-yé. By Okumura Masanobu, one of the most distinguished of the early artists, there are several ink prints, and by Nishimura Shigenaga, an urushi-yé pillar print of fine quality, though a good deal faded. Notwithstanding palpable crudity in the drawing of the human figure, these early works make a very insistent appeal to persons of taste, by reason of their spontaneity, the largeness of treatment by which they are characterized, and their splendid vigor and sweep of line.

To some extent the same qualities are found also in the true color prints, which first began to be issued in or about the year 1742. The printing process, however, called for a modified style of design. Delicacy combined with strength became the artist's aim, and to these was added the charm of beautiful color. For the earliest of the color prints only three blocks were used and the colors were almost invariably beni, green, and black, only the key block as a rule being printed in the latter. In most of the beni-yé,

as these prints are called, that have survived to our time, the beni has faded to a dull yellow. What they were like when first printed is well shown in a small but very exquisite print by Okumura Masanobu in the Museum collection. Other examples are by Ishikawa Toyonobu, Torii Kiyomasu, and Kiyotao Shigemasa.

The transition to full color printing was largely brought about by Torii Kiyomitsu. The five specimens of his work acquired by the Museum are all of great interest. They belong to the period when three color-blocks and a key-block were used. One of them, a pillar print, representing the actor Bando Hikosaburō as a woman in a gauze kimono, is a masterpiece.

The central figure in the Ukiyoé School and the artist who brought the printing process to perfection is Suzuki Harunobu. Unfortunately the six examples of his work in the Museum collection are too few in number to convey an adequate idea of the power and compelling charm of his work. One of

the six, a view of the harbor at Fukagawa, Edo, is a great rarity. Another is extremely early. Only one is fairly representative of his characteristic manner. Harunobu's contemporaries, Katsukawa Shunshō, and Ippitsusai Bunchō are also inadequately represented, though there are a number of interesting prints by



ISHIKAWA TOYONOBU
AN OIRAN IN NIGHT ATTIRE

them, and by Bunchō one of great distinction. By Koryusai, the master who held the front rank for several years after Harunobu's death in 1770, there are three excellent prints, also a small showing for an artist of his attainment.

The culmination of the development of the Ukiyoé School was reached in the person of Torii Kiyonaga, the artist who by his command of all the resources of the art of print designing and the combined strength and sweetness of his compositions carried everything before him in his day. The Museum has acquired fifteen prints by him. One early work in the style of his master, Torii Kiyomitsu, and two in the manner of Ippitsusai Bunchō are rarities. The other twelve are fairly representative works. All are attractive, though none of them shows the artist's full strength.

Two prints by the eccentric but powerful Sharaku are extremely fine impressions. By the brilliant and facile Utamaro there is a rare example

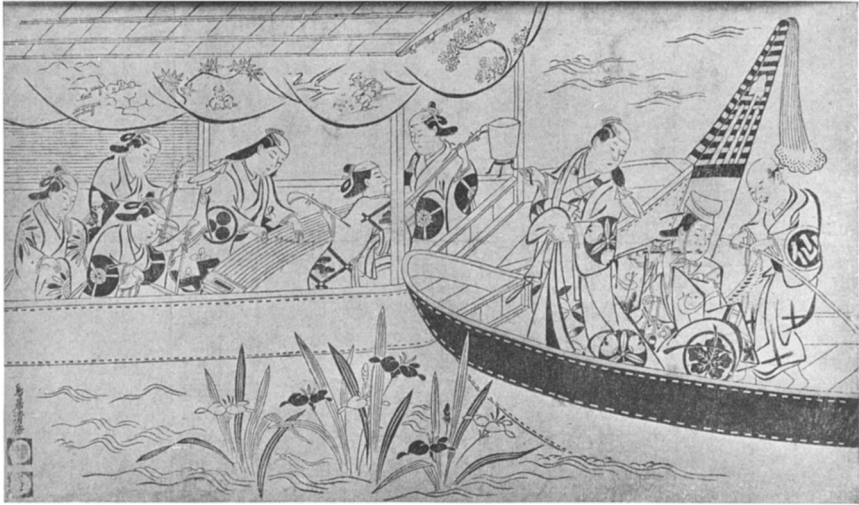
of his early work and four other prints. Of the work of Hokusai there are three fine early prints signed Shunrō and several beautiful examples of his large surimono which are rarely met with in good preservation. By Hiroshige there is the entire set of the Tokaidō series known as the Marusei

Tokaidō from the name of the publisher, to distinguish it from the earlier and better known set bearing the same title. This set is not often met with in such fine condition. It should have rather a special interest for artists because of the skill with which emphasis has been placed upon the horizontal lines in the composition of a considerable number of the fifty-five prints in the series. It is not alone the prints by Hiroshige that are noteworthy for the power of design that is displayed. Almost without exception the works of all the Ukiyoé masters possess this quality in high degree, and it is that more than any other thing that gives them distinction.

F. W. GOOKIN.



IPPITSUSAI BUNCHŌ
THE ACTOR BANDO HIKOSABURŌ TALKING TO A
GROUP OF MEN



TORII KIYOMASU
AN ACTORS' BOATING PARTY ON THE SUMIDA RIVER



HISHIKAWA MORONOBU
MATSUKAZE MURASAME